

MAJOR AND MINOR.

The death is announced of Mr. Sydney Smith, at his residence at West Hampstead, England. He was born at Dorchester on July 14, 1839, and studied at the Conservatoire at Leipzig. His compositions were peculiar, and fitted the requirements of that class of pupils and teachers who were anxious to obtain and to impart a large amount of brilliancy of effect with the least possible expenditure of labor to acquire technical skill.

M. Camille Saint-Saëns, the French composer, has signed an engagement to make a tour of the United States and in South America soon.

Legality of Municipal Bonds.—S. A. Kean & Co., Chicago, with New York office at 115 Broadway, have recently published a new and revised edition of their Digest of Laws governing the issue of Municipal Bonds, which can not fail to be of interest and value to investors, including Savings Banks, Insurance Companies, Estates and Individuals. It will also be valuable to authorities of States, Counties, Cities, School Districts, etc., who contemplate issuing bonds. This book will be more valuable from the fact that Messrs. S. A. Kean & Co., have had more than twenty-five years experience as Bankers and Dealers in Investment Securities.

In Naumann's "History of Music" we read: "The Americans came not only from the United States, but from California."

Willhartitz.—Prof. Adolph Willhartitz, musical director of the Los Angeles (Cal.) Philharmonic Society, has accepted the position of music instructor at the Los Angeles College. He takes the place of Prof. W. M. Foss, who has resigned in consequence of ill health. Prof. Willhartitz intends to establish the conservatory system of teaching, and the college is to be congratulated upon acquiring his services.

Here is something easy from Otto Singers' recent article on the Philosophy of Music. It begins: "Hanslick considers as non-aesthetic (inartistic) all emotions expressing subjective feeling of the composer, preceding the musical formation and reflected in the listener as physical nervous irritation, subjective emotion and moral effect, following the musical impression."

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A Letter from Dr. Hans Von Bulow.—The Knabe Pianos which I did not know before, have been chosen for my present Concert tour in the United States by my Impresario and accepted by me on the recommendation of my friend, Bechstein, acquainted with their merits. Had I known these pianos as now I do, I would have chosen them by myself, as their sound and touch are more sympathetic to my ears and hands than all others of the country.

New York, April 6, 1889.
To Messrs. Wm. Knabe & Co.

DR. HANS VON BULOW.

Mr. Ernest R. Kroeger recently rendered the following programme at a piano recital given by him at Whitehall, Ills., last month: Sonata in C sharp minor, *Beethoven*; Arabesque, *Schumann*; Prelude in D flat, *Chopin*; Barcarolle, *Chopin*; Ga-

votte, *Wilson G. Smith*; Danse Fantastique, *Preyer*; The Rivulet, *Kroeger*; Loreley, *Seelting*; Am Stillen Heerd, *Wagner*; Polonaise in E, *Liszt*. He was assisted by Miss Gertrude Carson in two vocal numbers.

Madame Albani is having a "real good time" in America but her popularity brings drawbacks. She seems to have been pestered with requests to sing for charitable purposes in this and that church, and the only course was to take shelter behind her agent. Here is a part of a letter to a Quebec organist: "J'esuis désolée de ne pouvoir chanter chez vous demain. J'aurais dû, avant de consentir, consulter M. Thomas, qui est chargé de nos Concerts." Madame Albani should have that form of reply stereotyped.—*Musical Times*.

Miss Eames, the young American prima donna who made such a successful début as Juliette at the Paris Opera House, will probably be heard in London during the season. Miss Eames is a native of China, her father being at the time of her birth United States Consul at Shanghai. It is said that she was first engaged at the Paris Opera Comique, but the manager thought little of her and gave her no part. To his great astonishment she subsequently transferred to the Opera, where, by reason of her remarkable personal beauty and charms of voice, she has become an immense favorite.

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COMMENCING with the June issue the yearly subscription price of the REVIEW will be advanced to \$3.00 per year. In making this advance the publishers assure their subscribers that they will get as much in the future as in the past for each dollar invested, and, as they all know, that means a good deal.

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The January number of Vol. 12 contained 28 Studies, 8 Piano Solos, 1 Piano Duet, 3 Songs....	38 Pieces.
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The May, 13 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	22 "
And the June will contain 10 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs.....	23 "

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The pieces for June are as follows:

PIANO SOLOS.

KOEHLER, LOUIS. Op. 50. Book I. Ten Studies.
KULLAK, THEODORE. Op. 22. La Gazella.
BACH, I. S. Loure.
CHOPIN, F. Op. 40. No. I. Polonaise in A major.
PADEREWSKI, J. Op. 14. No. I. Menuet Célèbre.
SPINDLER, FRITZ. Op. 300. Bunttes Leben.

(Gay Life.)

SOEDERMAN, AUGUST. Swedish Wedding March.
HOELZEL, G. Hope, Song without words.
SCHARWENKA, PHILIPP. Moment Musicale in A major.

BOHM, C. Op. 221. La Fontaine, Caprice.

PIANO DUET.

STRELEZKI, A. Mazeppa Galop Brilliant.

SONGS.

KROEGER, E. R. My Darling. (Mein Liebochen.)

Waltz.

CHOPIN, F. Op. 74. The Maiden's Wish.

(Mädchen's Wunsch.)

ABT, FRANZ. Love's Morning Message.

(Morgengruss.)

WAGNER AT GRAND MUSIC HALL.

Decidedly the greatest event in the history of music in the United States, has been the production by the New York Metropolitan Opera House Managers, during the season now drawing to a close, of Richard Wagner's crowning work, the four music dramas known as the *Cyclus* or *Tetralogy* of the *Nibelungenring*. In former years the music lovers of the country have been treated to various short episodes of Wagnerian music; Lohengrin, Tannhauser, Parsifal, The Flying Dutchman, and other compositions by the same great master have been given in whole or in part by different companies of greater or less repute, and received by the public with varying degrees of neglect or approbation.

Like all original thinkers, whether in art, science, philosophy or religion, Richard Wagner had to encounter, and no where more bitterly than in the land of his birth, all that venomous opposition which is born of prejudice and nurtured in the narrow scholasticism which in its worship of all that is ancient or established, has ever sought to repress originality, prevent expansion and stifle every attempt of the human mind to breathe the atmosphere of progress and development.

If Wagner met with obstacles in Germany, in the midst of a public, supposed to be literally saturated with music of the highest order, how much more was it to be expected that his creations should fail to meet with appreciation in America, amid a people whose artistic life has but just been awakened! In spite, however, of what would have seemed a reasonable apprehension, the testimony of advanced musicians is almost universally conclusive that but for the appreciation shown by Americans for the genius of Wagner, his passage towards the crown he at last won in his own country, would have been infinitely more arduous, if it had not been entirely obstructed by native prejudice.

The Wagnerian Operas and fragments of Operas produced from time to time in the leading cities of the United States, in spite of the bitter opposition exhibited by the lovers of the old classics and of the Italian school of operatic composition, steadily and swiftly won their way into the hearts and understandings of the American people, and within a very few years of their first production, the music of Lohengrin, Tannhauser and other works have become substantially embedded in, and a part of our national being.

But even with this marvelous success achieved, he would have been a daring man who, only three years ago, should have predicted the tremendous success which has attended upon the production of the masterpieces included in the *Tetralogy*. It is to the late Dr. Damrosch that we owe the first inception of the idea of bringing these four grand operas—*Rheingold*, *Walkure*, *Siegfried* and *Goetterdämmerung*—making the complete poem in which Wagner has embodied both musically and dramatically the splendors of the ancient Scandinavian Mythical legend, to this country.

Having conceived the idea, he laid it before the directors of the Metropolitan Opera House in New York. It is not too much to say that they were at first staggered with the boldness of the projection. The enormous expense to be incurred was of itself sufficient to appear almost as an insurmountable obstacle. Beyond this, however, there were the difficulties well known to exist in the way of inducing German artists to leave their homes to take part in an undertaking amid new and, as they would naturally believe, unartistic surroundings.

To them, the event must have appeared more than doubtful and as a matter of fact, after Dr. Damrosch had succeeded in persuading the directors of the Metropolitan Opera House to undertake the expense; he found his greatest difficulty in enlisting the great singers of Germany in the undertaking. It is sad to relate that Dr. Damrosch should have died in the very moment when he saw his corps completed and just at the time when his labors were about to be crowned with triumph. But the death of Dr. Damrosch had little or no effect on the ultimate result of his work.

The *Cyclus* of the *Nibelungenring* was produced in New York on a scale of magnificence that has been rarely if ever equaled in any opera house in the world.

This remark applies not only to the musical excellence of the production, but to the splendor of the scenery and costumes, as well as to the dramatic force of the acting. A season ensued of the most enthusiastic popular admiration, The Metropolitan Opera House was crowded every night, and those who wished to secure seats had to purchase their tickets many days in advance.

When the New York season closed, the same company of artists—excepting two, who had to return to Berlin to fulfill engagements made beforehand—taking with them the same orchestra, chorus, scenery, costumes and properties, visited in succession the cities of Philadelphia, Boston, Milwaukee and Chicago. In each place, they were received with the most unbounded enthusiasm. They will close their tour in the United States at the Grand Music Hall, in St. Louis, where they will sing the *Cyclus* on the nights of Monday, May 6th, Tuesday, May 7th, Wednesday, May 8th, and Thursday, May 9th, adding *Die Meistersinger* Friday night, May 10th, and ending the week with Tannhauser at the Saturday matinee. We have not at hand the cast of these operas, but the following artists will appear:

Tenors.—Herr Max Alvary, Herr Paul Kalisch, Herr Albert Mittelhauser, Herr Ferdinand Jager, Herr Wilhelm Sedelmeyer.

Bassos.—Herr Emil Fisher, Herr Ludwig Modlinger, Herr Karl Muhe, Herr Eugene Weiss.

Baritones.—Herr Joseph Beck, Herr Alois Grienauer.

Sopranos and Contraltos.—Frau Baumann-Triloff, Frau Augusta Seidl-Kraus, Fraulein Felicie Kaschowska, Fraulein Sophie Traubmann, Fraulein Ida Klein, Fraulein Louise Meislinger, Fraulein Hedwig Reil, Frau Lilli Kalisch-Lehmann.

Conductor and Director of the Music.—Herr Anton Seidl.

Stage Manager.—Mr. Theodore Habelmann.

Judging from appearances, the closing engagement of this great company in St. Louis will be as brilliant a triumph as

has been accorded them anywhere. The first day's sale of season tickets amounted to nearly four thousand dollars, and as we go to press this large sum is being still largely increased.

REVIEW OF CONCERTS.

The appearance of Madame Albani in two concerts here was an event long to be remembered. The concerts were a grand artistic success and under the management of Mr. Lavigne the arrangements were perfect. Such a treat as Madame Albani and her excellent company backed by a grand orchestra offered, deserved the fervent admiration received. Madame Albani is artistic in the very highest sense, singing with delicacy or power and the rarest brilliancy of execution. Mr. Barrington Foote, Miss Damian, Conrad Ansoerge and Mr. Barret created a very favorable impression. As a token of high esteem for Mr. A. B. Mills, the general manager of the exposition, Madame Albani gave a grand supper in his honor at the Lindell Hotel.

The Musical Union gave its last concert of the season to an appreciable audience. It was a fitting close to the series. The programme was by request, the selections being from the previous concerts. Inasmuch as the public had a hand in the pie, we would not vouch for its excellence, for what is left to the public will never astonish us with high flights. The playing of Mr. Lehman was unusually fine, the only drawback being that the selections had too much sameness of character about them, and hence became monotonous. Miss Johnson was in good voice and did excellently, but there was a lack of variety of style in her selections also, in the absence of which only the highest praise could be bestowed. Mr. Waldauer's magnificent work has manifested itself in every concert and his handling of the orchestra on this occasion was superb. At the close of the performance Mr. Waldauer was captured and crowned with a laurel wreath.

COMING.

The Boston Symphony Orchestra, which will be in St. Louis this month, is the only one in this country having as its foundation artistic merit solely and which is raised above the necessity of considering the matter of pecuniary profit. Mr. George Henschel was its first conductor, and for three years held the baton over sixty as good musicians as could be secured in Boston. Upon his retirement, Mr. Wilhelm Gericke was brought from Vienna, where he had achieved the highest success. Some idea of the extensive changes made by Mr. Gericke may be obtained from the fact that of the present orchestra over 60 per cent. did not play under Mr. Henschel. By the terms of the contract each man is engaged for a period of twenty-five to thirty weeks, with one out-of-town concert each week, so when it is considered that the present orchestra of eighty men rehearses for three hours every Tuesday, Wednesday and Thursday morning, gives concerts Friday afternoon and Saturday night, with an out-of-town concert, usually on Wednesday night, and that by the contract no such thing as a substitute is allowed, it is no wonder that such a perfect ensemble is attained. A further aid to perfection in this regard is found in the summer promenade concerts, from May until October, the orchestra of fifty men being taken from the ranks of the symphony orchestra. Among the best known members of the orchestra are the first violins, Messrs. Kneisel, Loeffler and Adamowski, each a finished soloist; Mr. Fritz Giese, at the head of the violin-cellos; the first flute and oboe, Messrs. Mole and Sautet, late of the Opera Comique Orchestra, Paris; and to engage whom a special messenger was sent to Paris; a new first trumpet, Mr. Pierre Muller, from Lamoreaux's famous orchestra, and Mr. Xavier Reiter, an eccentric, but admirable artist, who was first horn player of the Bayreuth Orchestra. So much for the orchestra itself. The tickets are nominally \$12 and \$7.50 for each series of twenty-four concerts. The Boston Music Hall seats 2,400, yet the demand for the \$12 seats is so great that a few seasons ago a prominent merchant suggested that they be sold at auction. The plan was adopted, and at the auction sale last September the highest price paid was \$100 each for two seats, the average price being \$20, and every seat being disposed of the first day. The following morning the \$7.50 seats were sold without advance on their face value, and all were disposed of in exactly one hour from the opening of the box office. For this sale the line began to form Saturday noon, and when the sale opened Tuesday there were over four hundred people in line. The receipts for the Friday afternoon series were over \$50,000, from the Saturday night series over \$30,000. To accommodate students of music and others who could not afford season tickets, the entire second balcony is Friday afternoons thrown open to the holders of what are known as "rush" tickets, selling at twenty-five cents each, and so styled because 1,000 of these are sold, and as there are but 466 seats, those who are left behind in the scramble are obliged to bestow themselves upon the steps of the balcony, or stand. Holders of these "rush" tickets begin to gather an hour before the doors are open, and when admitted the eager crowd of 500 or 600, mostly ladies, push, scramble, and once inside the door scamper upstairs after the coveted seats with a reckless disregard of clothing and personal appearance. At half past two, when Director Gericke lifts his baton, a hush falls upon the 3,500 expectant listeners, and the concert begins. The scene takes place every Friday afternoon, and it is a common event when there is some especially attractive feature on the programme to turn away 400 or 500 people after the limit of 1,000 has been reached. Once a month a week's trip is made to New Haven, New York, Philadelphia, Baltimore and Washington, the home concerts being then omitted. It is especially pleasant to note that the successes of the Boston Symphony Orchestra are not due to any manipulation as a money-making scheme, but to actual merit, attained through the ability and personal efforts of Mr. Gericke, supported by the unstinted and almost unique liberality of Mr. Higginson.

The second grand musical soiree of the Beethoven Conservatory of Music was given at Memorial Hall under the direction of Mr. Waldauer. This was the final soiree of the season and included the distribution of medals and diplomas. Miss Selma Krause, a post-graduate student at the conservatory, and a pupil of Mr. Marcus Epstein, received the gold medal for excellence; she is the daughter of the late Emil Krause who was a member of the well known firm of Page & Krause. Diplomas were given to Mrs. Fannie H. Fisk, Miss Katie E. Wright, Miss Annie Hoffman and Miss Grace McCormick. Among the piano pupils who took part were Misses Clyde Rhodes, Mayme Breckenridge, Katie E. Wright, Selma Krause, Liddie Guenther, Laura Keber, Mr. Marcus Epstein and Master Chas. Huber. The violinists were Miss Ruth Collins, Mr. Meyer Stern and Master Louis Levy. Mrs. A. M.

Wood, Misses Mittie Cowling, Lillian Merrihew and Clara Cook were the vocalists. A pleasant incident of the evening was the presentation to Mr. Waldauer of an elegant baton by the vocal class of Mrs. Isidore Clark. The baton was of ebony, with a heavy gold head and gold tip, with two rings of diamonds, fifty in all. It was a delightful surprise for Mr. Waldauer, and although he has some half a dozen batons which have been given him, one by Maggie Mitchell and another by Lola Montez, and others by other friends, this is the handsomest of all. We hope the coming happy and fruitful years of Mr. Waldauer's life will outnumber the fifty splendid gems of his baton.

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CITY NOTES.

Dr. Louis Mass, the eminent Boston pianist, will give two recitals in this city. To lovers of truly artistic piano playing and to earnest students of the piano, this announcement will be a source of gratification.

Mr. Koehler—A late arrival from London where he met with the most marked success Mr. Koehler gave his initial piano recital at Bollman's Hall, to an audience made up of professional and critical people. Two recitals for the general public are to follow. Mr. Koehler played entirely from memory and exhibited great refinement, dash and surprising power. All his numbers were well received—frequent bursts of applause interrupting him. We understand it is the intention of Mr.

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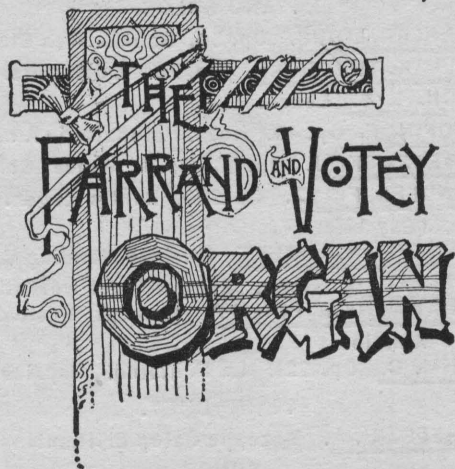
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SLIGHT LOSS.

(LEICHTER VERLUST.)

Erik Meyer-Helmund.

Allegretto Scherzando. ♩ 92.

Sing 3. Vers. — Schückerhaft 3. Gieb mir zu-rück mein
 " 2. " *mf* mit Liebe 2. Ich hab' mei-nen Hut ver-
 " 1. " *piano* 1. Ich hab' mein Herz ver-

Sing 1st verse *piano* 1. A blue-eyed maid-en.
 2d. " *mf* with love. 2. Ah! yes, and to-day the
 3d. " with comic fervor 3. Oh! dar-ling give me

3. Lieb-chen, Gieb mir zu-rück den Hut, Mein Herz kannst du be-
 2. lo-ren, Fort trug ihn mir der Wind, Er weht ihn in den
 1. lo-ren, An ein blon-des Mäg-de-lein; Mein Herz ist jung, sie

1. stole my heart, But how could I then re-sist, With heart so young and
 2. play-ful breeze Stole a-way my cap, it flies In-to the ve-ry
 3. back my cap, My love my cap, my cap, My heart, ah! keep, 'tis

Es ist dir gar zu gut.
 or thus: 3d verse. For how can I take it back.

3. hal-ten Es ist dir gar zu gut.
 2. Gar-ten Zu mei-nem hol-den Kind.
 1. ist so lieb, Wie konnt' es auch an-ders sein.

1. love's quick dart Her sweet vi-sion to as-sist!
 2. gar-den Where feast my la-dy's eyes.
 3. yours, 'tis yours, For how can I take it back.

ADELAIDE.

Poem by F. von Matthisson.

L. van Beethoven Op. 48.

Larghetto. ♩ - 92.

p dolce.

Nel giar - di - - no so - lin - - go va il tuo

Lone - ly wan - - ders thy friend in flow'r-y

Ein - sam wan - - delt dein Freund im Früh - lings

be - ne, dol - ce - men - te di ro - sea lu - ce spar - so, che fra tre - - - mo - le

gar - dens, Mild - ly bath - ed in love - ly ma - gic light ..., Which thro' wav - - - ing and
gar - ten, mild vom lieb - lich - en Zau - ber - light um - flos - sen, das durch wan - - - ken - de

fron - di si dif - fonde.

A - - de - la - i - da!

bloom - ing branch - es trembles.

A - - de - la - i - da!

Blü - then - zwi - ge zittert,

A - - de - la - i - de!

A - de - la - i - da! Nel crista - lo del rio, su
 A - de - la - i - da! In the bright shining flood in the
 A - de - la - i - de! In der spie - gelnden Fluth, im

nell' al - pi, nell' au - ra - te del di ca - den - te nu - bi, nel - le
 snow of mountains In the sink - ing day's gol - den canopy In the
 Schnee der Al - pen, in des sin - kenden Ta - ges Gold ge - wöl - ken, im Ge -

stel - le ri - splen - de il tu - o sem - bian - te, A - de - la -
 field of the pla - nets beams thine im - age thine im - age A - de - la -
 fül - de der Ster - ne strahlt dein Bildniss, dein Bild - niss, A - de - la -

i - da! Nell' au - ra - te del di ca - den - te nu - bi, nel - le
 i - da! In the sink - ing day's gol - den cano - py in the
 i - de! In des sin - kenden Ta - ges Gold ge - wöl - ken, im Ge -

l'aure; E su - - sur - ran del Maggio le vio.

whisper. Sil - - v'ry May bells in fragrant verdure
flüstern. Sil - - ber glöckchen des, Mais im Grase

The image shows a musical score for a piece titled 'Maggio Le Viole'. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are in French and Italian. The piano accompaniment consists of two staves, a treble and a bass clef, both with a key signature of one flat. The music is in 2/4 time. The vocal line begins with a rest, followed by the lyrics 'E su - - sur - ran del Maggio le vio.' The piano accompaniment starts with a series of chords in the left hand and a melodic line in the right hand. The right hand has fingerings indicated above the notes. The left hand has a series of chords. The music is in a minor key, as indicated by the one flat in the key signature. The tempo is marked 'pp' (pianissimo). The score is for a piece titled 'Maggio Le Viole' by a composer whose name is partially visible as 'M. ...'. The lyrics are in French and Italian. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'l'aure; E su - - sur - ran del Maggio le vio.' The piano accompaniment consists of two staves, a treble and a bass clef, both with a key signature of one flat. The music is in 2/4 time. The vocal line begins with a rest, followed by the lyrics 'E su - - sur - ran del Maggio le vio.' The piano accompaniment starts with a series of chords in the left hand and a melodic line in the right hand. The right hand has fingerings indicated above the notes. The left hand has a series of chords. The music is in a minor key, as indicated by the one flat in the key signature. The tempo is marked 'pp' (pianissimo). The score is for a piece titled 'Maggio Le Viole' by a composer whose name is partially visible as 'M. ...'. The lyrics are in French and Italian.

lette, L'onde fremono, e can - ta lù - sig - nuo - lo,
 murmur, Waves are rush - ing and night in - gales war - ble,
 säuseln, Wellen rauschen und Nacht - i - gal - len flö - ten,

l'onde fremono, e can - ta lù - sig nuo - - - lo:
 Waves are rush - ing and night in - gales war - - - ble
 Wellen rauschen und Nacht - i - gal - len flö - - - ten:

A - de - la - i - - - da! Nel - le te - ne - re frondi garron
 A - de - la - i - - - da! Evn - ing zeph - yrs in ten - der foliage
 A - de - la - i - - - de! Abend lüft - chen im zarten Laube

l'aure; e su - sur - ran del Maggio le vio - lette; l'ôn - de
 whisper, Sil - vry May - bells in fragrant ver - dure murmur, Waves are
 flüstern; Sil - ber glöck - chen des Maïs im Gra - se säuseln, Wel - len

fremono e can - ta lù - sig - nuo - lo, e can - ta lù - sig - nuo - lo:

rush ing and night in - ga - les war - ble, and night in - ga - les war - ble,
rauschen und Nachti - gal - len flö - ten, und Nachti - gal - len flö - ten.

A - de - la - i - da!

A - de - la - i - da!

A - de - la - i - da!

A - de - la - i - da!

A - de - la - i - da!

A - de - la - i - da!

Allegro molto. ♩ - 96.

Pro - di - gioso! Ri - nas - ce ri - nas - ce sul - la tom - ba,

Once, o wonder! o won - der up - on my grave shall blossom
Einst, o Wunder! o Wunder, ent - blü - het mei - nem Gra - be

ri - nas - ce, ri - nas - ce sul - la tom - ba,

O won - der up - on my grave shall blos - som
O Wun - der ent - blüht auf mei - nem Gra - be

del - le ce - ne - ri del mio cor un fio - re, del - le ce - ne - ri del mio cor un

A dear flow'r from the ashes of my heart....., from the ash - es of..... my
Ei - ne Blu - me der Asche meines Her - zens, der..... A - sche mei - nes

fiore! Vè su foglie, vè su foglie pur - po - re e tra - lu - ce, por - po - re e tra -

heart, Clear - ly glitters, clear - ly glitters on ev'ry purple leaflet, on ev'ry purple
Herzens, Deut - lich schimmert, deut - lich schimmert auf jedem Purpurblättchen, auf jedem Purpur

lu - ce:

A - de - la - i - da!

A - de - la - i -

leaflet.

A - de - la - i - da!

A - de - la - i -

blättchen.

A - de - la - i - de!

A - de - la - i -

da!

da!

Pro - di - gioso!

pro - di - giose,

de!

Once o wonder!
Einst, o Wunder,

Once o wonder!
Einst, o Wunder,

da!

ri - nas - ce sul tom - ba ri - nas - ce sul tom - ba del - le

Up - on my grave up - on my grave shall blos - som A dear
 Ent - blüht, ach ent - blüht, auf mei - nem Gra - be Ei - ne

ce - ne - ri del mio cor un fio - re! del - le ce - ne - ri del mio cor un fio - re!

flow'r from the ashes of my heart..... from the ash - es of my heart
 Blu - me der Asche meines Her - zens, der A - sche mei - nes Her - zens

Vé su foglie, vé su foglie por - po - re e tra - lu - ce, por - po - re e tra -

Clear - ly glitters clear - ly glitters on ev'ry purple leaflet on ev'ry purple
 Deut - lich schimmert, deut - lich schimmert auf jedem Purpurblättchen, auf jedem Purpur.

lu - ce: A - de - la - i - da! A - de - la - i -

leaflet. A - de - la - i - da! A - de - la - i -
 - blättchen A - de - la - i - de! A - de - la - i -

da! Vè su foglie por-po-re a tra-lu-ce, por-po-re

da! Clearly glitters on ev'-ry pur-ple leaflet on ev'-ry.....
 de! Deutlich schimmert auf jedem Purpur-blättchen; auf je-dem

e tra-lu-ce. A-de-la-i-da!

pur-ple leaf-let: A-de-la-i-da!
 Pur-pur blättchen: A-de-la-i-de!

A-de-la-i-

A-de-la-i-

A-de-la-i-

da! A-de-la-i-da!

da! A-de-la-i-da!

de! A-de-la-i-de!

LOVED ONE GOOD NIGHT!

LIEBCHEN GUTE NACHT!

SERENADE

J. RAFF.

Larghetto. ♩ - 72.

Der den Him - mel

Soft the shades of

und die Er - de Schützt mit sei - ner Va - ter - hut Lässt es dort auch

night are fall - ing, Sil - ver stars peep out a - bove May the an - gels

Frie - de wer - den Wo mein lie - bes Lieb - chen ruht. Lieb - chen Schummre, accel.

hear my call - ing, May they guard the one I love, Dar - ling slum - ber, accel.

schumm - re wei - ter, Bis ein lich - ter Streif sich zeigt, Bis auf gold - ner cres.

gen - tly slum - ber, Till the East with red shall shine, Till the sun - beams

Him - mels - lei - ter *f* hell der mor - gen *p* nie - der steigt. Kannst die Aeuglein
 with - out num - ber Round thy couch in ra - diance twine. Gen - tly rest while

ru - hig sen - ken Denn dein Treu - ge - lieb - ter wacht, Musst im Traum auch
 stars are beam - ing, I will watch till morn - ings light, Let me lin - ger

mein ge - den - ken Lie - bes Lieb - chen gu - te Nacht, Lie - bes Lieb - chen *pp rit.*
 in thy dreaming Fond - ly loved one now Good - night, Fond - ly loved one

gu - te Nacht. *a tempo.*
 now Good - night.

Allegro comodo. ♩ - 100 - ♩ - 132. *Fine.*

13

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

14

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the final two measures, which conclude with a 'Fine.' marking. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody features a series of eighth notes in the first measure, followed by a quarter note in the second measure. The accompaniment consists of a steady eighth-note pattern in the first measure, followed by a quarter note in the second measure. The final measure of the piece is marked 'Fine.' and features a quarter note in the melody and a quarter note in the accompaniment.

The musical score for 'The Bird Song' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1 through 5 above the notes. The piece concludes with a double bar line and repeat dots. Below the staff, the instruction 'Repeat from the beginning to Fine.' is written in a decorative, cursive font.

16. *or 2*
p
cres.
cres.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass staff. The treble staff features a continuous eighth-note melody with triplets and slurs. The bass staff provides a simple harmonic accompaniment with quarter notes. The second system continues the melody and accompaniment, with the word 'cres.' (crescendo) written above the bass staff in the fifth measure. The score concludes with a final measure in the second system.

1 3 1 3 1 3 1 3 1 3 2 1 3 2 1 3 2 1

dim. 2

*This etude should be practiced with both of the fingerings indicated.
The lower will be found especially useful for the development of the fourth and fifth fingers.*

Mouvement de Valse. ♩₁₃₂ ♩₈₀.

Mouvement de valse. 132 0.-80.

17. *leggero.*

The musical score is for a waltz movement in 3/4 time, marked 'Mouvement de valse. 132 0.-80.' and 'leggero.' It consists of two staves, treble and bass, with a key signature of one flat (B-flat). The tempo is indicated by the number 132 and the range 0.-80. The score includes various musical notations such as notes, rests, and fingerings, along with the instruction 'leggero.' and the number '17.' at the beginning.

[illegible]

Depart from the beginning to Five

Allegretto. ♩-112 ♩-152.

18. *p*

The musical score for 'The Merry Widow' (No. 18) is presented in a piano introduction. It is written in 3/4 time and consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The score includes various musical notations, including notes, rests, and fingerings. The tempo is marked 'p' (piano). The score is divided into measures by vertical bar lines. The first measure of the treble staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The first measure of the bass staff contains a quarter note G2, a quarter note F2, and a quarter note E2. The score continues with several more measures, each containing notes and fingerings. The score ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 2/4. The piece begins with a treble clef and a key signature of one sharp. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above the notes. A dynamic marking of *f* (forte) appears in measure 4. The piece concludes with a double bar line and the word 'Fine.' in measure 12. The notation includes various musical symbols such as clefs, key signatures, time signatures, dynamic markings, and fingerings.

The musical score for 'L'Espresso' by Liszt is presented in a two-staff format. The right hand part is on the upper staff, featuring a treble clef and a key signature of one sharp (F#). The left hand part is on the lower staff, featuring a bass clef and the same key signature. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingering is indicated by numbers 1 through 5 above or below the notes. Articulation marks, including slurs and accents, are used throughout. A specific instruction 'f marcato.' is written above the left hand staff in the middle of the piece. The score is divided into measures by vertical bar lines, with some measures containing multiple beams connecting notes.

The musical score is for the piano introduction of 'The Merry Widow' by Franz Lehár. It is written in 2/4 time and consists of two staves. The key signature has one sharp (F#). The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 5), dynamics (p, f, dim.), and articulation marks (accents, slurs). The tempo is marked 'Allegretto'.

Repeat from the beginning to Fine.

19 *Andante.* ♩ - 100 - ♩ - 132.

dolce.

Fine.

20 *Allegro comodo.* ♩ - 100 - ♩ - 132.

mf

Repeat from the beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.

21

f *cres.* *f*

Allegretto ma non troppo. ♩ - 100 - ♩ - 132.

22

p *f* *dim.* *Fine.*

Repeat from the beginning to Fine.

Allegretto. ♩ - 80 - ♩ - 112.

23

p *f* *dim.*

f *Fine.*

f *p* *f*

Repeat from the beginning to Fine.

Allegretto. ♩ - 100 ♩ - 132.
p staccato. simili.

24.

f

p

f *cres.* *f*

Fanfare. ♩ - 84 ♩ - 112.

25

f *dim.* *p*

f *simili.*

f

(1) *dim.*

f *simili.*

più f

dim. *sempre dim.* *pp*

TARANTELE.

F. Chopin. Op. 43.

Presto. ♩. - 96.

p

non legato.

f

*Red. **

fz

*Red. **

1. 2.

mf *non legato.*

First system of piano music, measures 1-8. Treble and bass staves with fingerings and articulation marks.

Second system of piano music, measures 9-16. Treble and bass staves with fingerings and articulation marks.

f

Third system of piano music, measures 17-24. Treble and bass staves with fingerings and articulation marks.

f

Fourth system of piano music, measures 25-32. Treble and bass staves with fingerings and articulation marks.

p poco *cres.* *dim.*

Fifth system of piano music, measures 33-40. Treble and bass staves with fingerings and articulation marks.

p *cres.*

Sixth system of piano music, measures 41-48. Treble and bass staves with fingerings and articulation marks.

f *legato.*

Seventh system of piano music, measures 49-56. Treble and bass staves with fingerings and articulation marks.

Più animato.

p
non legato.

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The tempo marking 'Più animato.' is above the first staff. The dynamic 'p' is at the start of the first staff. The articulation 'non legato.' is below the first staff. The music features various fingerings and slurs.

This system contains the third and fourth staves of music. It continues the musical piece with similar notation and fingerings.

This system contains the fifth and sixth staves of music. It includes a 'Red. *' marking below the sixth staff.

ff

This system contains the seventh and eighth staves of music. The dynamic 'ff' is marked at the beginning of the seventh staff. It includes a 'Red. *' marking below the eighth staff.

This system contains the ninth and tenth staves of music. It includes a 'Red. *' marking below the tenth staff.

or thus
for large hands.

ff

This system contains the eleventh and twelfth staves of music. The dynamic 'ff' is marked at the beginning of the eleventh staff. It includes a 'Red. *' marking below the twelfth staff.

sempre piu animato.

First system of musical notation. The right hand (treble clef) features a melodic line with many slurs and fingerings (1-5). The left hand (bass clef) has a rhythmic accompaniment. Dynamics include *p* (piano) and *cres.* (crescendo). The instruction *non legato.* is written below the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active accompaniment. Dynamics include *sempre piu cres.* (sempre più crescendo).

Third system of musical notation. The right hand features a melodic line with many slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte).

Fourth system of musical notation. The right hand features a melodic line with many slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamics include *sempre piu f* (sempre più forte).

Fifth system of musical notation. The right hand features a melodic line with many slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamics include *ff* (fortissimo).

Sixth system of musical notation. The right hand features a melodic line with many slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamics include *fz* (forzando) and *ff* (fortissimo).

NACHTSTUECK.

R. Schumann Op. 23. No 4.

Einfach. (With simplicity) ♩ - 96.

Ad libitum.

The musical score is written for piano and bass. It begins with a tempo marking of 96 beats per minute. The first system includes the instruction 'Ad libitum.' and a piano (p) dynamic. The second system continues with a piano (p) dynamic and includes the instruction 'a tempo.' towards the end. The third system features a mezzo-forte (mf) dynamic and a 'ritard.' (ritardando) instruction. The fourth system also features a mezzo-forte (mf) dynamic. The fifth system concludes with a 'ritard.' instruction. Pedal points are marked throughout the piece, often with asterisks to indicate specific pedal changes. Fingering numbers (1-5) are provided for many of the notes, particularly in the right hand.

THE ENCHANTRESS.

WALTZ.

Carl Sidus. Op 207.

Tempo di Valse. $\text{♩} = 80$.

Con grazia.

The musical score is written for piano and treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Tempo di Valse. $\text{♩} = 80$ ' and the style is 'Con grazia.' The score is divided into six systems. The first system starts with a mezzo-forte (*mf*) dynamic. The second system includes a first ending bracket labeled '1.' and a crescendo marking (*crec.*). The third system begins with a second ending bracket labeled '2.' and a forte (*f*) dynamic. The fourth system features a decrescendo marking (*dim.*). The fifth system includes a piano (*p*) dynamic. The piece concludes with a 'FINE.' marking. Fingerings are indicated by numbers 1 through 5 above the notes. The bass line consists of simple chords and single notes, while the treble line contains more complex melodic passages with many slurs and ties.

First system of musical notation, measures 1-4. The treble clef staff contains a melody with eighth and sixteenth notes, including triplets and slurs. The bass clef staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated above the treble staff notes.

Second system of musical notation, measures 5-8. The treble clef staff continues the melody with various rhythmic patterns and slurs. The bass clef staff continues the accompaniment. Fingering numbers are present above the treble staff.

Third system of musical notation, measures 9-12. The treble clef staff features a descending melodic line. The bass clef staff has a steady accompaniment. Dynamic markings *dim.* and *mfz* are present in the bass staff. Fingering numbers are indicated above the treble staff.

Fourth system of musical notation, measures 13-16. The treble clef staff includes a triplet of eighth notes. The bass clef staff continues the accompaniment. Fingering numbers are indicated above the treble staff.

Fifth system of musical notation, measures 17-20. The treble clef staff shows a melodic phrase. The bass clef staff has a consistent accompaniment. A *p* (piano) dynamic marking is present in the bass staff. Fingering numbers are indicated above the treble staff.

Sixth system of musical notation, measures 21-24. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. Fingering numbers are indicated above the treble staff.

Seventh system of musical notation, measures 25-28. The treble clef staff features a melodic line with slurs. The bass clef staff continues the accompaniment. Fingering numbers are indicated above the treble staff.

Repeat from the beginning to Fine.

HER MAJESTY'S SHIP

Pinafore.

JEAN PAUL.

SECONDO.

Allegro. (Lively.) M. M. ♩ - 144.

The small notes in these chords

may be omitted by small hands.

f

p


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HER MAJESTY'S SHIP

Pinafore.

JEAN PAUL

PRIMO.

Allegro. (Lively.) M.M.  - 144.

Secondo .

Ed.

✱

இது.

✱

Red.

* Red.

* 20

dolce

P

2

*

Ind.

உ.

*

—

—

11

५३

—

—



SECONDO.

First system of musical notation. The upper staff is a grand staff with a treble and bass clef, containing a series of chords marked with *f* (forte). The lower staff is a single bass clef staff with a series of chords marked with *Red.* (Reduction) and asterisks.

ossia.

Second system of musical notation. The upper staff is a grand staff with a treble and bass clef, containing a series of chords marked with *f* (forte). The lower staff is a single bass clef staff with a series of chords marked with *Red.* (Reduction) and asterisks.

Third system of musical notation. The upper staff is a grand staff with a treble and bass clef, containing a series of chords marked with *f* (forte). The lower staff is a single bass clef staff with a series of chords marked with *Red.* (Reduction) and asterisks.

Fourth system of musical notation. The upper staff is a grand staff with a treble and bass clef, containing a series of chords marked with *f* (forte). The lower staff is a single bass clef staff with a series of chords marked with *Red.* (Reduction) and asterisks.

Fifth system of musical notation. The upper staff is a grand staff with a treble and bass clef, containing a series of chords marked with *f* (forte). The lower staff is a single bass clef staff with a series of chords marked with *Red.* (Reduction) and asterisks.

Sixth system of musical notation. The upper staff is a grand staff with a treble and bass clef, containing a series of chords marked with *f* (forte). The lower staff is a single bass clef staff with a series of chords marked with *Red.* (Reduction) and asterisks.

PRIMO.

First system of musical notation for the PRIMO section. It consists of two staves. The upper staff has a treble clef and contains several measures of music with fingerings (1-4) and accents (x). The lower staff has a bass clef and contains corresponding music with fingerings and accents. The system ends with a forte (f) dynamic marking.

Second system of musical notation for the PRIMO section. It consists of two staves. The upper staff has a treble clef and contains several measures of music with fingerings (1-4) and accents (x). The lower staff has a bass clef and contains corresponding music with fingerings and accents. The system ends with a forte (f) dynamic marking.

Third system of musical notation for the PRIMO section. It consists of two staves. The upper staff has a treble clef and contains several measures of music with fingerings (1-4) and accents (x). The lower staff has a bass clef and contains corresponding music with fingerings and accents. The system ends with a piano (p) dynamic marking.

Fourth system of musical notation for the PRIMO section. It consists of two staves. The upper staff has a treble clef and contains several measures of music with fingerings (1-4) and accents (x). The lower staff has a bass clef and contains corresponding music with fingerings and accents. The system ends with a piano (pp) and fortissimo (ff) dynamic marking.

Cadenza. S

Fifth system of musical notation for the PRIMO section, labeled "Cadenza. S". It consists of two staves. The upper staff has a treble clef and contains several measures of music with fingerings (1-4) and accents (x). The lower staff has a bass clef and contains corresponding music with fingerings and accents. The system ends with a fortissimo (ff) dynamic marking and the word "Brilliant."

SECONDO.

I'M CALLED LITTLE BUTTERCUP.

Allegretto. (Moderately fast.) M.M. ♩ - 144.

The musical score is written for piano accompaniment in 3/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic. The second system features a mezzo-forte (mf) dynamic. The third system is marked with a forte (f) dynamic. The fourth and fifth systems return to a mezzo-forte (mf) dynamic. The notation includes various chords, arpeggios, and fingerings. There are also some markings like 'Red.' and '*' below the notes.

PRIMO.

I'M CALLED LITTLE BUTTERCUP.

Allegretto. (Moderately fast.) M.M. ♩ - 144.

This musical score is for the piece "I'm Called Little Buttercup" in the Primo part. It is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked "Allegretto" (Moderately fast) with a metronome marking of 144. The score is divided into five systems, each containing a grand staff with a treble and bass clef. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte), along with a crescendo marking "cres:". The piece features a variety of musical textures, including single-note passages, chords, and triplets. The bottom of the page includes a series of rhythmic patterns labeled "Red." and "*" for practice.

SECONDO.

ossia. \times 2^+ \times 2^+ 3

p

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

\times 1^3

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Allegro. (Lively.) M.M. $\text{♩} = 144$.

f

mf \times 3^1 3^2 3^1 3^2 3^1 3^2 4 \times 2 1 \times

PRIMO.

The first system of the piano accompaniment consists of four measures. Each measure features a complex arpeggiated figure in the right hand, often marked with an 'x' and a circled number (1, 3, 4, 6). The left hand provides a rhythmic and harmonic foundation with various fingerings (1, 2, 3, 4, 5, 6) and articulation marks like 'Red.' and asterisks. The system concludes with a dynamic marking of *p* (piano).

Allegro. (Lively.) M.M. - 144.

The second system of the piano accompaniment consists of eight measures. It begins with a forte (*f*) dynamic marking. The right hand features more complex arpeggiated patterns with fingerings (1, 2, 3, 4) and articulation marks. The left hand continues with rhythmic accompaniment, including triplets and various fingerings. The system ends with a final chord and a double bar line.

SECONDO.

The first system of musical notation consists of two staves. The upper staff contains several measures with complex fingerings, including triplets and groups of four notes, marked with 'X' and numbers 1-4. The lower staff provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

The second system continues the piece with a tempo change to *Andante* (Slow). It features more complex fingerings and a piano (*p*) dynamic. The notation includes slurs and accents over specific notes.

The third system marks a return to the original tempo, indicated by *Tempo 1º*. It begins with a forte (*f*) dynamic and features a series of sixteenth-note passages in the upper staff.

The fourth system continues with a fortissimo (*sf*) dynamic, followed by a forte (*f*) dynamic. It includes intricate sixteenth-note patterns in both staves.

The fifth and final system on the page features a forte (*f*) dynamic followed by fortissimo (*ff*). It concludes with a double bar line and a star symbol (*). The notation includes various fingerings and a final cadence.

PRIMO.

The first system of musical notation for the PRIMO part. It consists of two staves, Treble and Bass. The Treble staff contains several measures of music with various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The Bass staff contains corresponding bass notes. Dynamics include *f* (forte) and *p* (piano). There are also markings for *Red.* (Reduction) and a star symbol.

The second system of musical notation for the PRIMO part. It continues the piece with similar notation. A tempo change is indicated by the text *Andante. (Slow.)* at the end of the system. Dynamics include *f* (forte).

The third system of musical notation for the PRIMO part. It continues the piece with similar notation. Dynamics include *f* (forte).

The fourth system of musical notation for the PRIMO part. A tempo change is indicated by the text *Tempo 1^o.* at the beginning of the system. Dynamics include *f* (forte).

The fifth system of musical notation for the PRIMO part. It continues the piece with similar notation. Dynamics include *f* (forte) and *sf* (sforzando).

The sixth system of musical notation for the PRIMO part. It continues the piece with similar notation. Dynamics include *f* (forte), *ff* (fortissimo), and *sf* (sforzando). There are also markings for *Red.* (Reduction) and a star symbol.

SECONDO.

Marziale. (March time.) M. M. ♩ = 144.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Fingerings are indicated by numbers 1-4 and crosses (X) above notes. The bass staff contains repeated eighth-note patterns marked with asterisks (*) and the word "Red." (likely indicating a reduction or specific fingering).

Second system of musical notation. Treble and bass staves. Treble staff features a crescendo leading to a fortissimo (*ff*) dynamic. The bass staff continues with repeated eighth-note patterns marked with asterisks (*) and the word "Red.".

Third system of musical notation. Treble and bass staves. Treble staff includes a ritardando (*rit.*) marking and a fortissimo (*ff*) dynamic. The tempo is marked *Allegro.* (Lively.) in 2/4 time. The bass staff contains repeated eighth-note patterns marked with asterisks (*) and the word "Red.".

Fourth system of musical notation. Treble and bass staves. Treble staff features a fortissimo (*ff*) dynamic. The bass staff contains repeated eighth-note patterns marked with asterisks (*) and the word "Red.".

Fifth system of musical notation. Treble and bass staves. Treble staff features a fortissimo (*ff*) dynamic. The bass staff contains repeated eighth-note patterns marked with asterisks (*) and the word "Red.".

Marziale. (March time.) M.M. ♩ = 144.

PRIMO.

notes with are played when the piano has the high B and C.

Allegro. (Lively.)

* It is optional to play the notes of right and left hand of these six measures, together as written for the Secondo. Or they may be omitted entirely if so preferred, by going from to .

STAR OF MORN.

(Impromptu Valse.)

H. A. Wollenhaupt.

Tempo di Valse. ♩ - 69.
Leggiero.

The musical score is written for piano and consists of three systems of music. Each system contains multiple measures of music, with various musical notations including notes, rests, slurs, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The tempo is marked 'Tempo di Valse' with a quarter note equal to 69 beats per minute, and the style is 'Leggiero'. The score includes several pedal markings ('Ped.') and asterisks indicating specific musical effects. Fingering numbers (1, 2, 3) and breath marks (x) are used throughout the piece.

Con Brio.

8va

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres: molto.

Ped.

ff

Ped.

8va

Ped.



Leggiero.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. Ped. * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped. Ped.* *

Trio.
Cantabile.

p *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8va.

Ped. * Ped. * Ped. * Ped. *

8va.

FINE. *f* Brilliant. *cres.* *

8va.

Ped. *

Ped. *

8va.

Ped. *

Repeat Trio to Fine, then Play from beginning to tr and close with finale

Finale.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The treble staff features a series of triplet chords, each marked with a '3' and a slur. The bass staff has a steady eighth-note accompaniment. Pedal markings are present below the bass staff: 'Ped.' with a star symbol, followed by a measure with a '2' and a star, then 'Ped.' with a '1 3' and a star, and finally 'Ped.' with a '1 2 6 = 9' and a star. There are also two isolated star symbols between the measures.

molto cresc:

Second system of the musical score. The treble staff continues with triplet chords. The bass staff has a more active accompaniment with eighth notes. A 'cres' marking is placed above the first measure of the bass staff. Pedal markings include 'Ped.' with a star, followed by a measure with a '1' and a star, and then 'Ped.' with a star. There are also two isolated star symbols.

8va

stringendo.

Third system of the musical score. The treble staff features a series of eighth-note chords. The bass staff has a steady eighth-note accompaniment. Pedal markings include 'Ped.' with a star, followed by a measure with a '1' and a star, and then 'Ped.' with a star. There are also two isolated star symbols.

Fourth system of the musical score. The treble staff continues with eighth-note chords. The bass staff has a steady eighth-note accompaniment. Pedal markings include 'Ped.' with a star, followed by a measure with a '1' and a star, and then 'Ped.' with a star. There are also two isolated star symbols.

Fifth system of the musical score. The treble staff features a series of eighth-note chords. The bass staff has a steady eighth-note accompaniment. Pedal markings include 'Ped.' with a star, followed by a measure with a '1' and a star, and then 'Ped.' with a star. There are also two isolated star symbols.

FIRST SNOW.

Caprice.

B. W. Burleigh

Moderato  - 92.

[illegible]

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First system of musical notation. The right hand features a descending scale with fingerings 5, 2, 2, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings are present below the bass staff.

Second system of musical notation. The right hand continues the descending scale with fingerings 5, 2, 2, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings are present below the bass staff.

Third system of musical notation. The right hand features a descending scale with fingerings 5, 2, 2, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings are present below the bass staff.

Fourth system of musical notation. The right hand features a descending scale with fingerings 5, 2, 2, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings are present below the bass staff.

Fifth system of musical notation. The right hand features a descending scale with fingerings 5, 2, 2, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings are present below the bass staff.

Sixth system of musical notation. The right hand features a descending scale with fingerings 5, 2, 2, 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings are present below the bass staff.

First system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) and *f* (forte). Pedal markings: *Ped.* at the end of the system. Fingering numbers (1-5) are present above notes.

Second system of musical notation. Treble and bass staves. Dynamics: *f* (forte), *sf* (sforzando), and *p* (piano). Pedal markings: *Ped.* at the end of the system. Fingering numbers (1-5) are present above notes.

Third system of musical notation. Treble and bass staves. Pedal markings: *Ped.* at the end of the system. Fingering numbers (1-5) are present above notes.

Fourth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* at the end of the system. Fingering numbers (1-5) are present above notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f* (forte), *mf* (mezzo-forte), and *f* (forte). Pedal markings: *Ped.* at the end of the system. Fingering numbers (1-5) are present above notes.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *ff* (fortissimo). Pedal markings: *Ped.* at the end of the system. Fingering numbers (1-5) are present above notes.

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COMICAL CHORDS.

Which is heavier, a half or full moon? The half because the full moon is as light again.

Why is coal the most contradictory article known to commerce? Because when purchased it goes to the cellar.

Condemned Criminal—"Mr. Sheriff, will you see that my body is accorded decent burial?" Sheriff (coldly)—"I'll see you hanged first."

Chorus girl (in restaurant)—"Am I your little duck?" Fledgling—"Of course you are." Chorus girl—"Then tell the waiter to bring me a canvas-back."

In union there is strength—First policeman (after several unsuccessful attempts to overpower his man)—"What shall we do?" Second policeman—"Let us club together. We can take him then."

A young fellow once offered to kiss a Quakeress—"Friend," said she, "thee must not do it."—"Oh, by Jove! but I must," said the youth—"Well, friend, as thee hast sworn, thee may do it; but thee must not make a practice of it."

"Why is it, Jones, that boys are wilder than girls?" asked Smith. "I guess," answered Jones, as he gazed after a wasp-waisted girl who passed down the street, "it is because girls are more stayed."

When Women Hold Office—Female Sheriff—Is your husband at home?"

Wife (suspiciously)—He is not. What do you want of him? I have an attachment for him.

You have! Why, you shameless thing!

Dying Husband (to jealous wife)—"Ah! darling, I am going to heaven." Jealous Wife—"Yes I knew it. Just like you. You want to meet some girl up there!"

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Lover—"I adore you Alice!" Alice (embracing him)—"Oh, it is sweet!" **Lover**—"When shall we marry?" Alice (haughtily)—"Never, sir. The Count proposed to-day and I accepted him. He will be here at nine. I was only practicing on you."

All pieces contained in any copy of the REVIEW can be had of Kunkel Bros., the publishers, or any first class music house in the country in regular sheet music form. Parties stating otherwise are falsifiers.

Suggestions to Opera Goers.—Relate all the funny anecdotes you know during the piano scenes and hum all the crescendo movements, taking care to keep two bars ahead of the orchestra and three bars ahead of the singers.

It is permissible to talk across the house if you have a receipt for your box in your pocket.

Polite persons do not go to the opera in a horse-car, nor do they enter the opera-house until the first act is about half over.

Ladies in boxes must remember that it is ill bred to whisper.

Do not ask your deaf friend how he enjoyed the pianissimo movement.

Babies should not be taken to hear "Siegfried," and dogs are always excluded from "Die Gotterdammerung."

No matter if occupants of boxes do chatter, you are not justified in throwing your rubbers at them. You must not forget that there are such things as chatterboxes, and the noisy people may have one of them.

Do not get excited in a storm scene as to offer to lend the soprano your umbrella, or to advise the tenor to put on a muffler lest he catch cold. Remember that nothing before you is real except, perhaps, the prima donna's paste jewels and one or two obnoxious hats.

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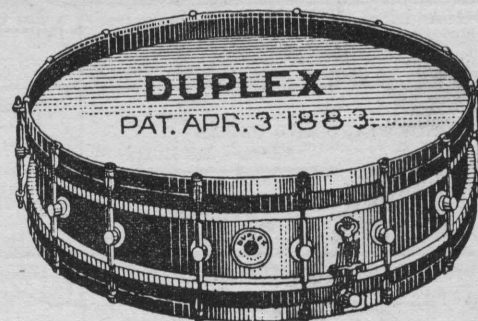
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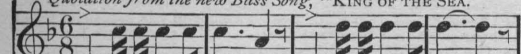
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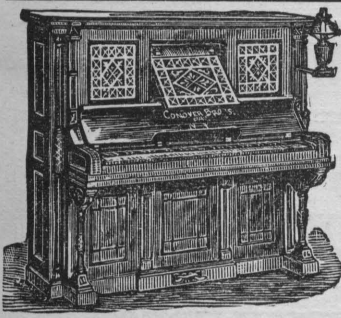
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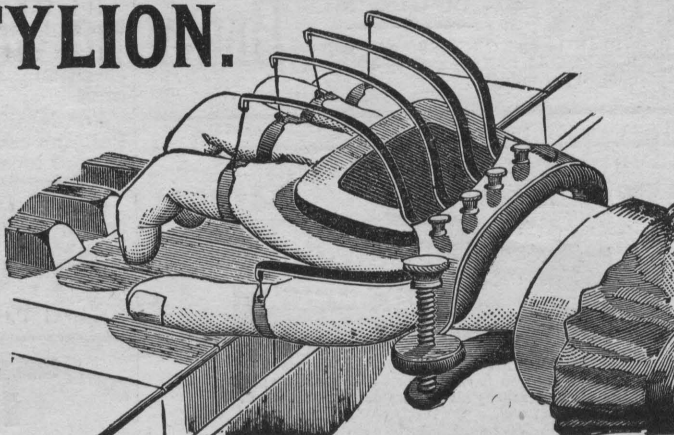
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